

At the Theatres.



GARDEN THEATRE......Sol Smith Russell in "A Bachelor's Romance." STAR. The Liliputians in "The Fair in Middletown." OLYMPIA.....Chinese drama, "The Cat and the Cherub." BROADWAY.....Francis Wilson and company in "Half a King." HERALD SQUARE.....Last week of "The Girl from Paris." WALLACK'S.....Last two weeks of "A Coat of Many Colors." LYCEUM.....E. H. Sothen and company in "Change Alley." MANHATTAN....."What Happened to Jones." EMPIRE.....Last week of Gillette in "Secret Service." KNICKERBOCKER.....London Gaiety Company in "In Town." BIJOU.....Roland Reed in "The Wrong Mr. Wright." HOYT'S.....Hoyt's farce comedy, "A Stranger in New York." GARRICK.....Hoyt's farce comedy, "A Stranger in New York." FIFTH AVENUE....."The Circus Girl." MURRAY HILL.....Nance O'Neil in "Leah, the Forsaken." ACADEMY OF MUSIC.....New edition of the spectacle "Nature." GRAND OPERA HOUSE.....Thomas E. Shea in "The Man o' Warman." FOURTEENTH STREET.....Last week of "Shall We Forgive Her." HAILEM OPERA HOUSE.....Deanna Thompson in "The Old Homestead." COLUMBUS....."The Girl I Left Behind Me." METROPOLIS....."Waifs of New York." THIRD AVENUE.....Morrison's production of "The Privateer." WEBER & FIELDS.....Burlesque, "The Glad Hand," Marie Loftus and others. KOSTER & BIAL'S.....Burlesque, "The Glad Hand," Marie Loftus and others. PASTOR'S.....Edward Harrigan as Sergeant Hickey and others. KEITH'S.....Henry E. Dixey, the Russell Brothers and others. PLEASURE PALACE.....Sam Devere in "The Peep o' Day Club." PROCTOR'S.....Laura Biggar in "She Would Be an Actress," and others. HUBER'S.....James Hooper, the Tyrolean Village, and others. EDEN MUSEE.....New Wax Figures and orchestral programmes.

What was to have been the chief amusement sensation of the week did not take into consideration the circumstances of the Custom Office, coupled with the disinclination of Miss Paola del Monte to recognize the inobservance of the Dingley bill. On these accounts Manager Alfred E. Aaron's notable preparations to reopen Koster and Bial's music hall, will not afford the public a chance to inspect the charms of Cleo de Merode, to listen to the dulcet notes of the chanteuse, who despises Mr. Dingley, and to gaze upon the beauties of the London Empire ballet of "Faust" until a week from to-morrow night. By that time Manager Aaron believes that the scenery for the ballet will be in place, and that some sort of an understanding between Miss del Monte and the United States Government respecting that lady's diamonds and dresses—without which her throat refuses to utter a sound—will have been reached.

Charles Frohman will open the Garden Theatre to-morrow night, presenting Sol Smith Russell in Martha Morton's new comedy, "A Bachelor's Romance." The same play will be produced in England within a week or two by John Harp. The hero of the play is a literary man who was too busy to make love in his youthful days, and whom the rosy god pursues to his undoing at a period when the majority of men are well armed against his shafts. Here is where the quaint humor of the piece is understood to come in. While unduly softened by the tender passion the hero, with truly heroic generosity, decides to relinquish to a more youthful rival, both the lady in the case and a \$10,000 prize story, to make their love run smoother. But the lady plies under this condition of things, and after all parties have made themselves very unhappy for an act or two, it dawns upon the hero that he is not too old to be loved after all. Annie Russell is the heroine, Blanche Walsh, Orrin Johnson, William Seymour, Margaret Robinson, Fanny Addison Pitt, William Sampson, Sydney Booth, Alfred Hudson and George Cook are also in the cast.

In the music hall of Olympia to-morrow night Oscar Hammerstein will present Chester Bailey Fernald's dramatization of his Century Magazine Chinese story

acted by a corps of young and handsome dancers.

Francis Wilson and his company, including Lulu Glaser, in "Half a King," will open the Broadway Theatre to-morrow night. Mr. Wilson makes no apology for neglecting to produce a new opera this season, stilling his conscience with the reflection that the public, at the close of last season, showed no symptoms of having had enough of "Half a King." He has, however, brushed up the scenery and costumes. The cast will be the same as last year, with the exception that Miss Christie Macdonald has replaced Miss Celeste Wynn in the part of Lucinde. During the Summer Manager McCormick has had the Broadway Theatre thoroughly overhauled.

Next Saturday night will see the last of "The Girl from Paris" at the Herald Square Theatre. Upon that occasion the 300th performance will be celebrated, and in honor of the event Manager E. E. Rice will distribute handsome bicycle lamps. During this last week of the run the piece will be presented by the company engaged for the Boston run, which will begin a week from Monday, Miss Georgia Caine playing Julie Bon Bon, Thomas Kierns the French Spy, D. L. Don the Innkeeper and Fred Leannox Honeycomb. Clara Lipman and Louis Mann will have their old parts in the cast which will appear in Philadelphia beginning to-morrow night. A week from Monday, at the Herald Square, Mr. Rice will produce "The French Maid."

During the current week the Casino will be withdrawn from competition in the light musical field, its stage being demanded night and day for rehearsals of the new review, "The Belle of New York," to be produced September 27. It is probable that the Gaiety girls at the Knickerbocker and "The Circus Girl" at Daly's will share the fruits of Manager Lederer's generosity. Some new songs have been introduced in the former, while the old songs in "The Circus Girl" continue to please full houses.

The more serious dramatic offerings are not suffering from lack of patronage. "Change Alley," at the Lyceum; "A Southern Romance," at the Fifth Avenue, and "Leah the Forsaken," with Nance O'Neil in the title role, at the Murray Hill, are all encouraged to continue. At Wallack's Herbert Keiley and Effie Shannon are being well rewarded for their efforts in "A Coat of Many Colors."

Manager Pitou, who went over to Jersey City last week to see Thomas E. Shea in "The Man o' Warman," offers that attraction to Grand Opera House patrons for this week. The piece has not been seen here in its present shape. Mr. Shea's support includes Louise Brooks, Henry Testa, Frank

less, but that we love Miss Adams more, and because the Empire is the appropriate scene of her first metropolitan appearance as a star, that makes it necessary for "Secret Service" to vacate. Dispatches from Washington announce a gratifying success for Miss Adams when "The Little Minister" was produced there last Monday night.

The three farces on the current amusement programme show no symptoms of wearing out their welcome. "The Wrong Mr. Wright" at the Bijou and "What Happened to Jones" at the Manhattan hold their own with "A Bachelor's Honeymoon" at Hoyt's. "A Stranger in New York," built on the different lines which nobody but Charles H. Hoyt, its author, probably knows how to define, keeps the Garrick Theatre well filled.

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Bouman, Ross Adelle, Fletcher Haver, William Carnes and several other well-known performers.

At the end of this week melodrama will lose one cherished representative in "Shall We Forgive Her?" which will make way then for "The Sign of the Cross," at the Fourteenth Street Theatre. "The Privateer," lately seen at the Star, will be at the Metropolis this week, and Harry Hammerstein, at his Third Avenue Theatre, will present "Northern Lights." The Harlemites will welcome an old favorite in Deanna Thompson, who will be seen in "The Old Homestead."

With the exception of Edward Harrigan in his laughable creation of Sergeant Hickey at Pastor's Theatre, the vaudeville houses show no important changes for this week. Henry E. Dixey and the Russell Brothers are at Keith's; the Pleasure Palace offers, among other acts, Sam Devere in a satire called "The Peep o' Day Club;" at Proctor's, Laura Biggar and Burt Haverly will present a sketch entitled "She Would Be an Actress," and Huber's will present the Tyrolean village.

Wilhelm's Musical Ideas.
"It's a lucky thing for some of the old composers that they didn't live longer," said the German critic.
"I don't quite see why. They were appreciated now than when they wrote."
"Yes, but they'd be punished for less majestic sure. They have been using some of the Emperor's musical ideas."—Washington Star.

"Baron Chevalier" and "Baron Sands," Which Is Which?



In Charles H. Hoyt's farce comedy, "A Stranger in New York," now running at the Garrick Theatre, there is one especially clever bit of characterization—none the less clever for being an imitation. It is the work of Harry Gilford, who "makes up" as Richard Mansfield in the part of the old roue, Baron Chevalier, in "A Parisian Romance." Not only in "make up," but in most of the details of the characterization, Mr. Gilford's Baron Sands is Mr. Mansfield's Baron Chevalier, in a farce comedy sitting.

To make the bit the more effective Mr. Hoyt has given Mr. Gilford a song in which the roue, senile, trembling from weakness, gasping for breath, asserts that he is "The gayest old sport in New York."

BEVERIDGE KITTEN LOST

When the Sculptor Was in Washington Mathilde Wandered, and All Search Has Proved Fruitless.

Kuehne Beveridge, the sculptor, has lost her Angora kitten. She was six months old, white with black spots, and her name was Mathilde, which is the name of a heroine of Eugene Sue, whom art students in Paris revere.

She lived in the sculptor's studio, at No. 121 East Seventeenth street, where her life was luxurious. She slept on a leopard skin; there were models of the classics around her, and tall, exotic flowers, among which she posed like an Egyptian idol. Her uncle, Tibbie, a big gray and white

cat, whose face is mild and affable, is disconsolate at Mathilde's absence, which nothing may explain. Miss Beveridge went to Washington without a suspicion of Mathilde's homelike disposition. She could not have been stolen; she must have gone out, and the time of her exit Miss Beveridge fixes at Tuesday evening.

"She must have slipped out when, in my confidence that she was in, I closed the doors. I am heart broken. I have made a house to house inquiry in this neighborhood, in vain. I have seen hundreds of cats, but none was Mathilde. I may never replace her."

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[Detroit Evening News.]
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